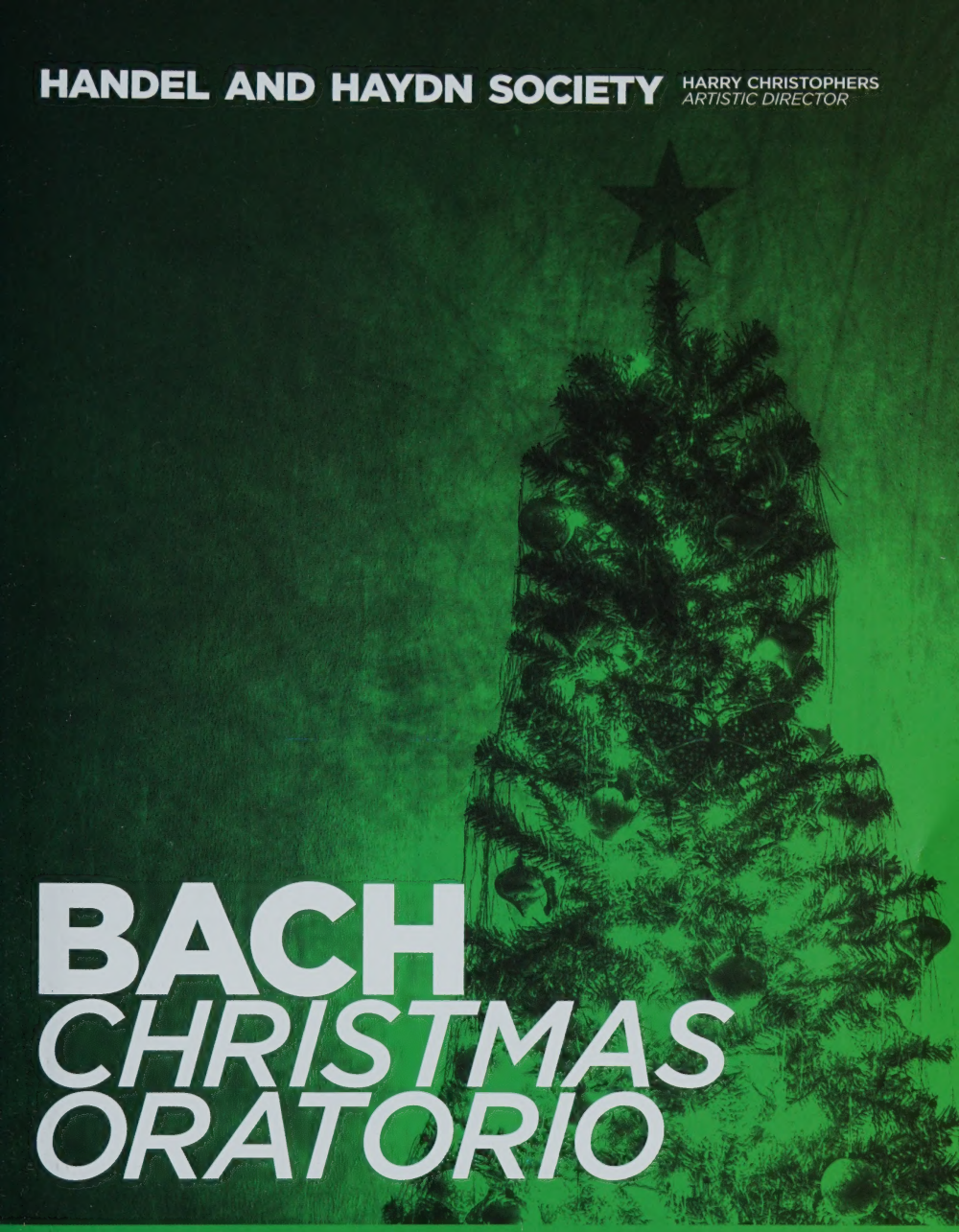
HANDEL AND HAYDN SOCIETY

HARRY CHRISTOPHERS
ARTISTIC DIRECTOR



BACH
CHRISTMAS ORATORIO

DECEMBER 13 & 16, 2012 AT NEC'S JORDAN HALL

Handel AND Haydn SOCIETY

2012–2013
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Marking the holidays with the music of Bach has become an H&H tradition, and I am pleased that you are here with us today. I can think of no better way to celebrate than with a program performed by our own talented musicians and led by our Associate Conductor, John Finney. This season is a time to reflect on that which we are grateful for—we are grateful for you, our audience. The Handel and Haydn Society's first performance in 1815 was held at Christmastime, and it is an amazing feat that we are still performing for the Boston community nearly 200 years later.

Thank you for your support of H&H. I ask that you consider helping us again as we approach the end of the calendar year. Please join me in making a year-end gift to help fund our artistic and educational initiatives. A generous Board member has pledged to give two dollars for each new dollar given in December. Any new or increased gift makes a difference.* With your assistance we can ensure that we spend many more years together celebrating the holidays with music.

Happy holidays,

Marie-Hélène Bernard
Executive Director/CEO

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PHOTO: STU ROSNER

ABOUT THE HANDEL AND HAYDN SOCIETY

Founded in Boston in 1815, the Handel and Haydn Society (H&H) is considered America's oldest continuously performing arts organization and will celebrate its Bicentennial in 2015. Under Artistic Director Harry Christophers' leadership, H&H's mission is to enrich life and influence culture by performing Baroque and Classical music at the highest levels of artistic excellence, and by providing engaging, accessible, and broadly inclusive music education and training activities. H&H's Period Instrument Orchestra and Chorus present live and recorded historically informed performances of this repertoire in ways that stimulate the musical and cultural development of our Greater Boston community and contemporary audiences across the nation and beyond.

H&H's esteemed tradition of innovation and excellence began in the 19th century with the US premieres of Handel's *Messiah*, Haydn's *The Creation*, Verdi's *Requiem*, and Bach's *St. Matthew Passion*. Today, H&H is widely known through its concert series, tours, local and national broadcasts, and recordings. Its nine-program series is held at Symphony and Jordan Halls in Boston and Sanders Theatre in Cambridge. H&H's first recording with Harry Christophers, Mozart Mass in C Minor, was issued in September 2010 on the CORO label, followed by Mozart *Requiem* in September 2011 and Mozart *Coronation Mass* in 2012.

As a 21st-century performing arts organization, H&H's primary roles are to perform and educate, and to serve as a resource center and community partner. Its Karen S. and George D. Levy Educational Outreach Program, established in 1985, reaches 10,000 children each year in underserved Greater Boston communities. H&H also maintains partnerships with cultural and higher education institutions. It offers college students opportunities to learn about and perform Baroque and Classical music; presents public programming at libraries, community centers, and museums; and hosts free lectures and symposia.

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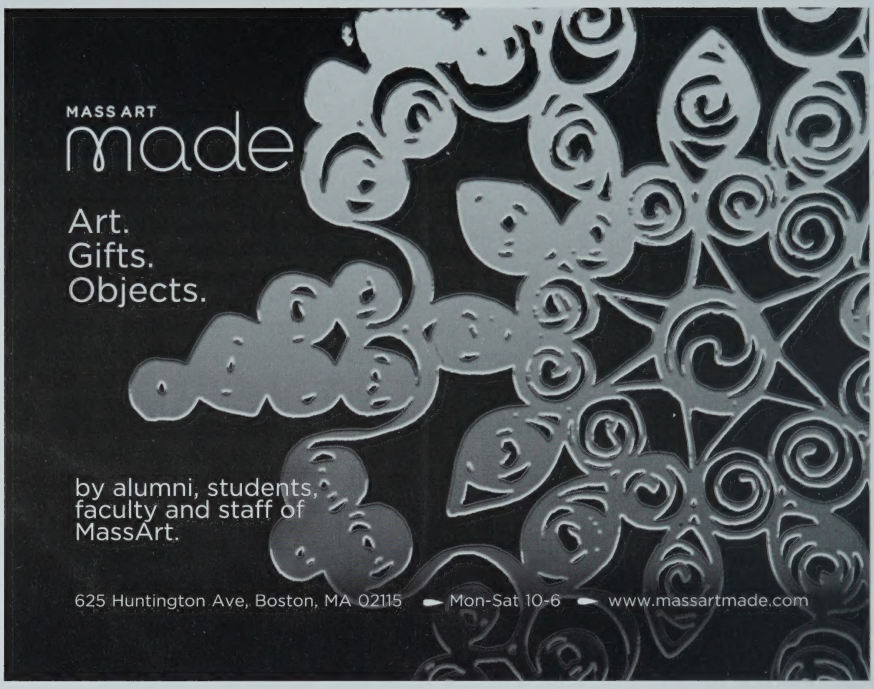
ARTISTIC DIRECTOR
HARRY CHRISTOPHERS

The 2012–2013 Season marks Harry Christophers' fourth as Artistic Director of the Handel and Haydn Society. Appointed in 2008, he began his tenure with the 2009–2010 Season and has conducted Handel and Haydn each season since September 2006, when he led a sold-out performance in the Esterházy Palace at the Haydn Festival in Eisenstadt, Austria. Christophers and H&H have since embarked on an ambitious artistic journey that began with the 2010–2011 Season with a showcase of works premiered in the United States by the Handel and Haydn Society over the last 198 years, and the release of the first three of a series of recordings on CORO leading to the 2015 Bicentennial.

Christophers is known internationally as founder and conductor of the UK-based choir and period instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, Australia, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th-century music. In 2000, he instituted the Choral Pilgrimage, a tour of British cathedrals from York to Canterbury. He has recorded over 100 titles for which he has won numerous awards, including a *Grand Prix du Disque* for Handel *Messiah*, numerous *Preise der Deutschen Schallplattenkritik* (German Record Critics Awards), the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award (2005) for his disc entitled *Renaissance*. In 2009, he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award. The Sixteen won the Baroque Vocal Award for Handel *Coronation Anthems*, a CD that also received a 2010 Grammy Award nomination.

Christophers is Principal Guest Conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields. In addition to performing on the concert stage, he continues to lend his artistic direction to opera. In 2006, Mozart's anniversary year, he conducted Mozart's *Mitridate* for the Granada Festival, and after outstanding success at Buxton Opera in past seasons, he returned in 2012 to conduct Handel's *Jephtha*. Previous productions include Mozart's *Die Zauberflöte* and Purcell's *King Arthur* for Lisbon Opera, Monteverdi's *Poppea*, Gluck's *Orfeo*, and Handel's *Ariodante* for English National Opera, and the UK premiere of Messager's *Fortunio* for Grange Park Opera.

Christophers is an Honorary Fellow of Magdalen College, Oxford, and also of the Royal Welsh Academy. In October 2008, he was awarded an Honorary Degree of Doctor of Music from the University of Leicester. He received a CBE (Commander of the Order of the British Empire) from the Queen of England in 2012 for services to music.


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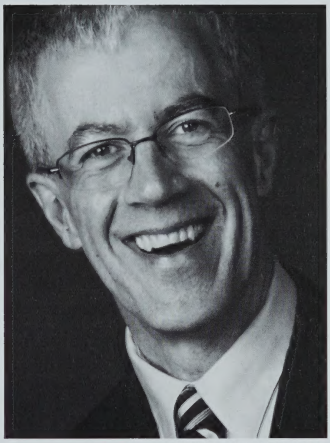


PHOTO: MIRANDA LOUD

I have loved Bach's *Christmas Oratorio* from the first time I heard its opening measures—arresting drumbeats, trilling woodwinds, and cascades of breathtaking figuration from the full orchestra, all creating a magnificently intricate accompaniment for the joyous exclamations of the chorus.

Bach's music captures the essence of so many aspects of the Christmas story—exultation, wonder, mystery, exuberance, and introspection. His orchestration in the *Christmas Oratorio* is colorful and imaginative; I especially cherish the sound of the four oboes (two *oboes d'amore* and two *oboes da caccia*) in the second cantata. The Sinfonia which opens that cantata is one of the most beautiful pastoral symphonies ever composed. The solo arias are enhanced with wonderful orchestral touches—the thrilling trumpet fanfares in *Großer Herr, o starker König*; the solo flute and pizzicato bass line in *Frohe Hirten*; and the deliciously intertwining oboes in *Nun mögt ihr stolzen Feinde schrecken* are but a few of the delights Bach presents us.

Bach's *Christmas Oratorio* is a perfect vehicle to showcase the amazing voices of our chorus, in the splendid movements for the full ensemble as well as in the solo recitatives and arias. It is a great honor and a supreme joy for me to conduct this glorious work!

PROGRAM
BACH *CHRISTMAS ORATORIO*

December 13, 2012 at 8pm
December 16, 2012 at 3pm
NEC's Jordan Hall

John Finney, *conductor*

J.S. Bach (1685–1750)

Christmas Oratorio, BWV 248

Part I, Christmas Day
Jauchzet, frohlocket, auf, preiset die Tage

Part II, Second Christmas Day
Und es waren Hirten in derselben Gegend

INTERMISSION

Part VI, Feast of the Epiphany
Herr, wenn die stolzen Feinde schnauben

Evangelist: Randy McGee, *tenor*

Sonja DuToit Tengblad, *soprano*
Brenna Wells, *soprano*
Mary Gerbi, *alto*
Thea Lobo, *alto*
Jonas Budris, *tenor*
Marcio de Oliveira, *tenor*
Jacob Cooper, *bass*
Thomas Dawkins, *bass*
Bradford Gleim, *bass*

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Broadcasts are generously underwritten by Howard & Darcy Fuguet.

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The artists' appearances are made possible by the generous support of the following individuals:

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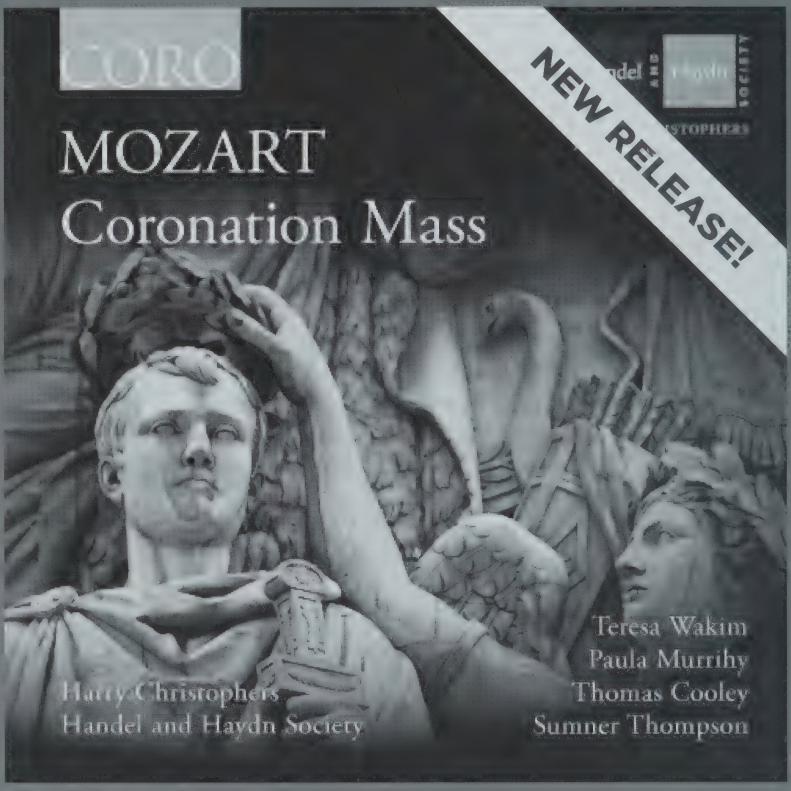
The concert runs for approximately 1 hour and 45 minutes, including intermission.

Food and beverages are not permitted inside the hall.

Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts.

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Recorded live in Symphony Hall in spring 2012, Mozart *Coronation Mass* is the final installment in H&H's Mozart trilogy with Harry Christophers.

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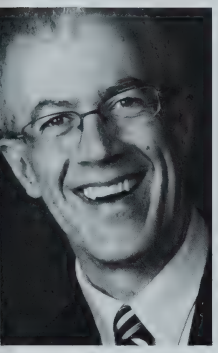




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ARTIST PROFILE

John Finney, *conductor*



John Finney has been Handel and Haydn Society Chorusmaster since 1990, occupying the Cabot Family Chorusmaster Chair, and was named Associate Conductor in 1992. He has directed many H&H performances, including Handel's *Messiah* at Symphony Hall in 1997 and 2004, an all-Bach program at NEC's Jordan Hall in December 2008, and sold-out performances of *A Bach Christmas* in December 2010. He is widely praised for his harpsichord and organ playing. He holds degrees in organ performance from the Oberlin College Conservatory of Music and The Boston Conservatory. He is the Distinguished Artist-in-Residence at Boston College, where he serves as Director of the University Chorale and Conductor of the Boston College Symphony Orchestra. He has directed the Boston College Chorale on concert tours in major cities throughout the world, including Berlin, Prague, Vienna, and Rome. He recently celebrated his 25th anniversary as Director of Music for the Wellesley Hills Congregational Church. Since 1987, he has been conductor of the Heritage Chorale in Framingham and has led that ensemble in performances of such major works as Mendelssohn's *Elijah* and Verdi's *Requiem*. He has served on the faculty of The Boston Conservatory and taught for six years at the Academy for Early Music in Bressanone, Italy.

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Bradford Gleim



PROGRAM NOTES
CHRISTMAS ORATORIO

The blending of text and music sounds effortless and natural when controlled by a master musical storyteller. Johann Sebastian Bach (1685–1750) was one such composer who intrinsically understood how music could enhance, emphasize, and reach far beyond the impact of any one aspect of a work, and *Weihnachtsoratorium* (*Christmas Oratorio*) is one of his most beautiful settings.

Bach, the youngest child of John Ambrosius and Maria Elisabetha, was born in Eisenach on March 21, 1685. When he was 10, both of his parents died and Bach was sent to Ohrdruf to live with his older brother, Johann Christoph, who was an organist.

In 1703, Bach was appointed organist at St. Boniface (*Neuekirche*) in Arnstadt. Four years later, he was named organist at St. Blasius in Mühlhausen. On October 17, 1707, he married Maria Barbara Bach. They had seven children, four of whom survived childhood. One year later, Bach was made organist and chamber musician at the court of Duke Wilhelm Ernst of Weimar.

On August 5, 1714, Bach accepted the position of Kapellmeister to the princely court at Anhalt-Cöthen. Bach's employer, Duke Wilhelm of Weimar, however, would not allow Bach to leave his service until December, going so far as to imprison Bach during the dispute. Once in Cöthen, Bach led an orchestra of 18 accomplished musicians and, perhaps for the first time in his career, had a cordial relationship with his employer. While Bach was away from Cöthen in spring 1721, his wife, Maria Barbara, died. Later that year, he married

Anna Magdalena Wilcke, a singer at the Cöthen court. Of their 13 children, 6 survived childhood.

Scholars generally agree that Bach considered searching for a new position after the prince, Leopold, married a young woman who did not share his love of music. In 1723, Bach was offered the coveted position at the St. Thomas School in Leipzig; however, this was only after two other candidates declined the selection committee's offer. This position had two titles: Cantor and *director musicus* (director of music). As Cantor, Bach's primary responsibilities included teaching music and directing the choirs at St. Thomas Church and St. Nicolas Church on alternating Sundays. As *director musicus*, Bach was also responsible for overseeing church music and providing music for any civic celebrations in the city.

During Bach's time, Leipzig was a thriving city and a hub for commerce and music. At Christmas, many of those activities centered on church services. Celebrations ran from the Feast of the Nativity (December 25) to the Epiphany (January 6). As part of his duties as a church composer, Bach wrote a set of six cantatas, the *Christmas Oratorio*. One cantata was to be performed during the morning service on each day of the 1734 Christmas season: December 25, December 26, December 27, New Year's Day, the Sunday after New Year's, and Epiphany.

Part I of the *Christmas Oratorio* was premiered at St. Nicolas on Christmas Day. It was then repeated that afternoon at St. Thomas. Parts II and IV were heard at the morning service at St. Thomas and in the afternoon at St. Nicolas. Parts III and V were performed only at the morning service at St. Nicolas. Part VI was performed at St. Thomas at the morning service and St. Nicolas in the afternoon. The entire oratorio was not performed at St. Thomas and anyone who wanted to hear the whole work at St. Nicolas would have attended performances that alternated between morning and afternoon.

Bach and the World Beyond

1685 Johann Sebastian Bach born on March 21 in Eisenach.

1690 John Locke's essay, *Concerning Human Understanding,* published.

1692 Salem witch trials occur.

1696 Peter the Great becomes the sole ruler of Russia.

1698 Bartolomeo Cristofori begins work on a harpsichord that can be played "*piano e forte* (soft and loud)."

1703 Bach becomes organist at Arnstadt.

1704 *Boston News-letter,* the first successful newspaper in America, is founded.

1705 Bach travels to Lübeck to meet Dietrich Buxtehude.

1706 Benjamin Franklin born in Boston.

1707 Bach becomes organist at Mühlhausen.

1708 Bach made organist and chamber musician for the Duke of Weimar.

1712 Alexander Pope's *The Rape of the Lock* published.

1717 Bach appointed Kapellmeister at Cöthen.

1718 François-Marie Arouet (1694–1778) takes the name Voltaire.

1723 Bach named Cantor of the St. Thomas School and Director of Music in Leipzig.

1724 German philosopher Immanuel Kant born in Prussia.

1734 Bach's *Christmas Oratorio* composed.

1739 David Hume's *A Treatise of Human Nature* published.

1743 The American Philosophical Society founded in Philadelphia by Benjamin Franklin.

1745 Bach's first grandchild born on December 10.

1747 Bach visits the court of Frederick the Great of Prussia; composes *The Musical Offering*, BWV 1079 as a result of this visit.

1747 Bach joins the Society of Musical Sciences in Leipzig; composes the Canonic Variations, BWV 769 for the occasion.

1750 Bach dies on July 28 in Leipzig.

1751 *The Art of Fugue*, BWV 1080 published; Bach died before completing this monument of fugal composition.

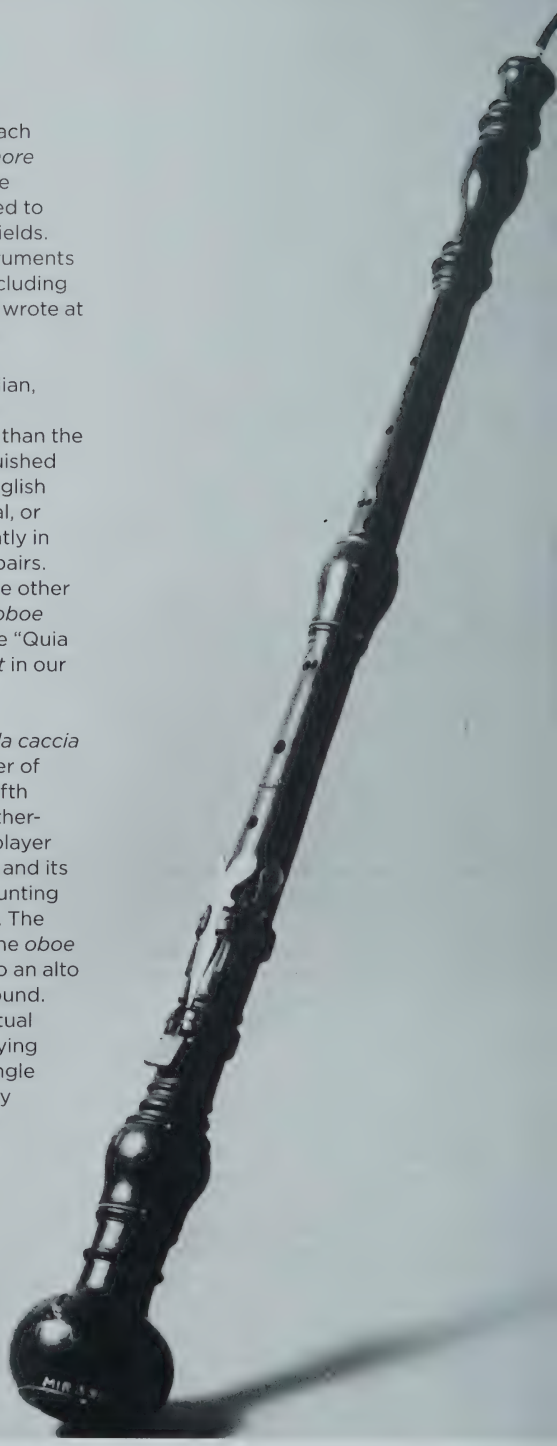
Instrument Profile: Bach's Heavenly Oboes

In Part II of the *Christmas Oratorio,* Bach employs a quartet of two *oboes d'amore* and two *oboes da caccia* to depict the heavenly choir of angels that appeared to the shepherds as they abided in the fields. He featured these rich-sounding instruments in a great deal of his sacred music, including the *Passions* and many cantatas, and wrote at least one concerto for *oboe d'amore*.

The *oboe d'amore* ("love oboe" in Italian, pictured at right) is a mezzo-soprano instrument tuned a minor third lower than the regular Baroque oboe, and is distinguished by a cupped bell similar to today's English horn. Its sound can be plaintive, lyrical, or rustic-sounding; Bach used it frequently in obbligato arias, either as a solo or in pairs. The instrument appears liberally in the other *Christmas Oratorio* cantatas, and an *oboe d'amore obbligato* was featured in the "Quia respexit" movement of the *Magnificat* in our October concert.

The even more exotic-looking *oboe da caccia* ("hunting oboe") was the alto member of Bach's oboe family, tuned a perfect fifth lower than the standard oboe. Its leather-covered body is curved to allow the player to reach the finger-holes more easily, and its flared brass bell, similar to that of a hunting horn, probably accounts for its name. The material and shape of the bell gives the *oboe da caccia* some acoustic similarities to an alto saxophone and a silvery, unearthly sound. Bach used this sound with great spiritual effect; for example, in addition to playing angels in the *Christmas Oratorio,* a single *oboe da caccia* represents the brightly shining morning star in one cantata; and a pair of them accompanies the crucifixion of Jesus in both the *St. Matthew Passion* and the *St. John Passion*.

–Stephen Hammer



Bach took music for the first five cantatas of the oratorio from previously composed secular cantatas, and he borrowed most of the final cantata from a now lost church cantata. In the way Bach added new text to existing music and adapted new music to existing text, the *Christmas Oratorio* is considered a particularly sophisticated example of parody, or musical borrowing.

The texts of the cantatas tell the story of Jesus' birth, the angel's announcement to the shepherds, the shepherds' arrival at the manger, the naming of Jesus, and the visit of the Wise Men. Bach broke with tradition in his division of the cantata texts. He, along with his anonymous librettist, did not follow the Gospel stories associated with each feast or Sunday, choosing instead to tell a more cohesive story in order to preserve the Biblical narrative.

Bach treated the six cantatas of the oratorio as parts of a whole. He had the texts printed together with a single title page, and the work follows an overall tonal design so that the first, third, and last parts are in the same key.

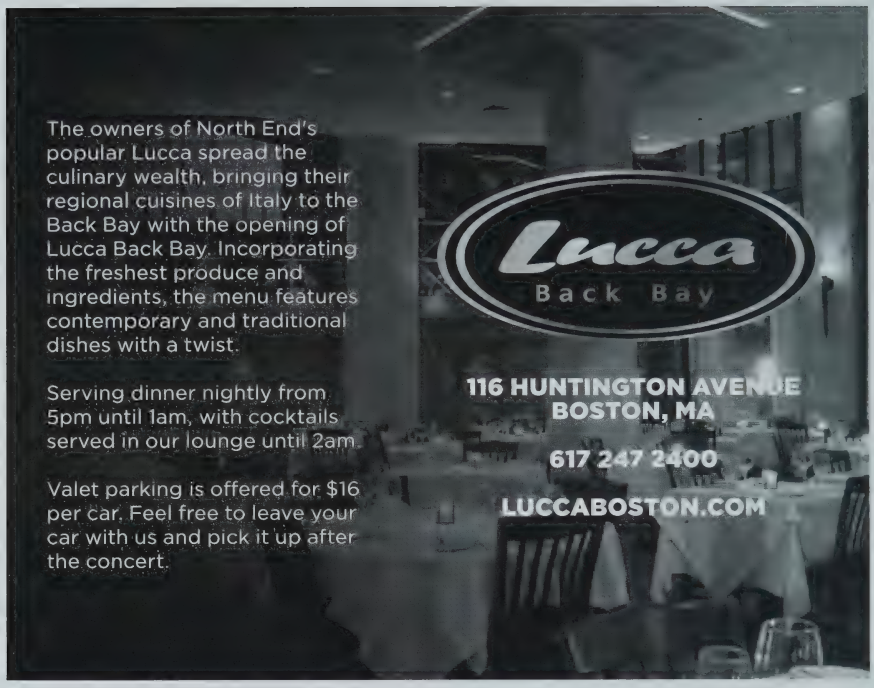
Bach uses chorale tunes throughout the *Christmas Oratorio* to connect the cantatas. A favorite chorale tune that Bach uses in this and other works, most notably the *St. Matthew Passion*, is Hans Leo Hassler's popular *Passion* chorale (more widely known today as *O Haupt voll Blut und Wunden* (*O Sacred Head, Now Wounded*). Since this hymn was not exclusively associated with Easter in Bach's time, he used it to frame the six cantatas of the oratorio. We first hear the chorale melody in a four-part setting in the fifth movement of the first cantata. In this movement, the text asks how the faithful can properly greet Jesus and ultimately follow his example. Bach returns to this same chorale melody in the last movement of Part VI; here, the four-part chorale in the chorus is accompanied by the full orchestra in a jubilant setting that recalls and complements the opening of the oratorio. However, the text of the final movement makes reference not just to the birth of Jesus, but also, obliquely, to the salvation of the faithful. In using this familiar chorale tune in both Part I and the end of the entire oratorio, Bach brings the events told in the Christmas story to a heightened level of immediacy for the congregation.

Another hymn Bach uses is *Von Himmel hoch* (*From Heaven Above*). This chorale concludes Part I with a four-part setting for chorus; these phrases are connected with brief, but exuberant, passages for orchestra. Bach returns to the same chorale at the conclusion of Part II, which tells of the announcement of Jesus' birth to the shepherds. Although this setting is also for four-part chorus, Bach transforms the tune into a joyful dance accompanied by strings and winds.

The lilting rhythms of the final movement of Part II recall that cantata's opening Sinfonia, which replaces the expected opening chorus. Scored for flutes, *oboe d'amore*, *oboe da caccia*, strings, and continuo, the Sinfonia features the gently rocking rhythms and harmonization in thirds associated with pastoral music and Christmas.

Like much of Bach's sacred vocal music, his *Weihnachtsoratorium* was not performed again until the 19th century, specifically 1879. But once it was revived, the *Christmas Oratorio* became a favorite of listeners and performers alike. Bach's telling of the Christmas story touches us with its blend of subtlety and exultation, underscoring the mystery and awe of the season.

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PROGRAM TEXTS
CHRISTMAS ORATORIO, BWV 248

Part I: Christmas Day

CHORUS

Jauchzet, frohlocket! auf, preiset die Tage,
Rühmet, was heute der Höchste getan!
Lasset das Zagen, verbannet die Klage,
Stimmet voll Jauchzen und Fröhlichkeit an!
Dienet dem Höchsten mit herrlichen Chören,
Laßt uns den Namen des Herrschers verehren!

Shout for joy, exult, rise up, glorify the day,
praise what today the highest has done!
Abandon hesitation, banish lamentation,
begin to sing with rejoicing and exaltation!
Serve the highest with glorious choirs,
let us honor the name of our ruler!

RECITATIVE – EVANGELIST (RANDY MCGEE, TENOR)

Es begab sich aber zu der Zeit, dass ein Gebot von dem Kaiser Augusto ausging, dass alle Welt geschätzet würde. Und jedermann ging, dass er sich schätzen ließe, ein jeglicher in seine Stadt. Da machte sich auch auf Joseph aus Galiläa, aus der Stadt Nazareth, in das jüdische Land zur Stadt David, die da heißet Bethlehem; darum, dass er von dem Hause und Geschlechte David war: auf dass er sich schätzen ließe mit Maria, seinem vertrauten Weibe, die war schwanger. Und als sie daselbst waren, kam die Zeit, dass sie gebären sollte.

It happened at that time that an order went out from Caesar Augustus that all the world should be assessed. And everyone went, so that he might be assessed, each to his own city. Joseph went up out of Galilee from the city of Nazareth, into the land of Judah to the city of David which is called Bethlehem; for he was of the house and race of David: so that he might be assessed with Mary, his betrothed wife, who was pregnant. And while they were there, the time came for her to give birth.

RECITATIVE (MARY GERBI, ALTO)

Nun wird mein liebster Bräutigam,
Nun wird der Held aus Davids Stamm
Zum Trost, zum Heil der Erden
Einmal geboren werden.
Nun wird der Stern aus Jakob scheinen,
Sein Strahl bricht schon hervor.
Auf, Zion, und verlasse nun das Weinen,
Dein Wohl steigt hoch empor!

Now my dearest bridegroom,
now the hero from the race of David
for the consolation and salvation of the Earth
shall at last be born.
Now the star that comes from Jacob shall shine,
its rays already burst forth.
Rise up, Zion, and abandon your weeping,
your well-being climbs aloft!

ARIA (MARY GERBI, ALTO)

Bereite dich, Zion, mit zärtlichen Trieben,
Den Schönsten, den Liebsten bald bei dir zu sehn!
Deine Wangen
Müssen heut viel schöner prangen,
Eile, den Bräutigam sehnlichst zu lieben!

Make yourself ready, Zion, with tender desires,
to see with you soon him who is most beautiful, most dear!
Your cheeks
must today be far more beautifully resplendent,
hasten, to love your bridegroom with the greatest longing!

CHORALE

Wie soll ich dich empfangen
Und wie begegn' ich dir?
O aller Welt Verlangen,
O meiner Seelen Zier!
O Jesu, Jesu, setze
Mir selbst die Fackel bei,
Damit, was dich ergötze,
Mir kund und wissend sei!

How should I receive you
and how should I meet you?
O longing of the whole world,
O adornment of my soul!
O Jesus, Jesus, place
yourself your lamp by me,
so that what gives you delight,
I may know and understand!

RECITATITVE - EVANGELIST (RANDY MCGEE, TENOR)

Und sie gebar ihren ersten Sohn und wickelte ihn in Windeln und legte ihn in eine Krippen, denn sie hatten sonst keinen Raum in der Herberge.

And she brought forth her first-born son and wrapped him in swaddling clothes and laid him within a manger, for they had no other room in the inn for them.

CHORALE AND RECITATIVE (BRADFORD GLEIM, BASS)

Er ist auf Erden kommen arm,
Wer will die Liebe recht erhöhn,
Die unser Heiland vor uns hegt?
Dass er unser sich erbarm,
Ja, wer vermag es einzusehen,
Wie ihn der Menschen Leid bewegt?
Und in dem Himmel mache reich,
Des Höchsten Sohn kömmt in die Welt,
Weil ihm ihr Heil so wohl gefällt,
Und seinen lieben Engeln gleich
So will er selbst als Mensch geboren werden.
Kyrieleis!

He has come on Earth in poverty,
Who will rightly extol the love,
that our Savior cherishes for us?
so that he may have mercy on us,
Indeed, who is able to realize,
and make us rich in heaven,
how he is moved by human suffering?
And like his beloved angels,
the highest's son came into the world,
because its salvation pleases him so well
that he himself is willing to be born as a man.
Lord, have mercy!

ARIA (BRADFORD GLEIM, BASS)

Großer Herr, o starker König,
Liebster Heiland, o wie wenig
Achtest du der Erden Pracht!
Der die ganze Welt erhält,
Ihre Pracht und Zier erschaffen,
Muss in harten Krippen schlafen.

Great Lord, O mighty king,
dearest savior, O how little
you regard earthly splendor!
He who maintains the whole world,
and created its glory and adornment,
must sleep in a hard crib.

CHORALE

Ach mein herzliebes Jesulein,
Mach dir ein rein sanft Bettelein,
Zu ruhn in meines Herzens Schrein,
Dass ich nimmer vergesse dein!

Ah little Jesus dear to my heart,
make for yourself a clean, soft bed,
to rest in the shrine of my heart,
so that I may never forget you!

Part II: Second Christmas Day

SINFONIA

RECITATITVE – EVANGELIST (RANDY MCGEE, TENOR)

Und es waren Hirten in derselben Gegend auf dem Felde bei den Hürden, die hüteten des Nachts ihre Herde. Und siehe, des Herren Engel trat zu ihnen, und die Klarheit des Herren leuchtet um sie, und sie furchten sich sehr.

And there were shepherds in the same area in the fields with their flocks, they watched over their flocks by night. And see, the angel of the Lord came to them and the glory of the Lord shone around them and they were very afraid.

CHORALE

Brich an, o schönes Morgenlicht,
Und lass den Himmel tagen!
Du Hirtenvolk, erschrecke nicht,
Weil dir die Engel sagen,
Dass dieses schwache Knäbelein
Soll unser Trost und Freude sein,
Dazu den Satan zwingen
Und letztlich Friede bringen!

Break out, O beautiful light of morning,
and let the heavens dawn!
You shepherd folk, do not fear,
because the angels tell you,
that this weak baby boy
shall be our consolation and joy,
subdue Satan
and bring peace at last!

RECITATIVE - EVANGELIST, ANGEL (RANDY MCGEE, TENOR; BRENNA WELLS, SOPRANO)

Evangelist:
Und der Engel sprach zu ihnen:
Angel:
Fürchtet euch nicht, siehe, ich verkündige euch große Freude, die allem Volke widerfahren wird.
Denn euch ist heute der Heiland geboren, welcher ist Christus, der Herr, in der Stadt David.

Evangelist:
And the angel said to them:
Angel:
Do not fear, see, I announce to you great joy which will befall all the people.
For the savior is born for you today, who is Christ, the Lord, in the city of David.

RECITATIVE (JACOB COOPER, BASS)

Was Gott dem Abraham verheißen,
Das lässt er nun dem Hirtenchor
Erfüllt erweisen.
Ein Hirt hat alles das zuvor
Von Gott erfahren müssen.
Und nun muss auch ein Hirt die Tat,
Was er damals versprochen hat,
Zuerst erfüllet wissen.

What God promised to Abraham,
He now allows to the band of shepherds
to be shown as fulfilled.
A shepherd had all beforehand
to learn from God.
And now also a shepherd must of the deed,
that was promised in the past,
first know of the fulfillment.

ARIA (MARCIO DE OLIVEIRA, TENOR)

Frohe Hirten, eilt, ach eilet,
Eh ihr euch zu lang verweilet,
Eilt, das holde Kind zu sehn!
Geht, die Freude heißt zu schön,
Sucht die Anmut zu gewinnen,
Geht und labet Herz und Sinnen!

Joyful shepherds, hurry, ah hurry,
in case you linger too long,
Hurry to see the lovely child!
Go, the joy is too beautiful,
seek to gain that loveliness,
go and refresh your heart and mind!

RECITATITVE – EVANGELIST (RANDY MCGEE, TENOR)

Und das habt zum Zeichen: Ihr werdet finden das Kind in Windeln gewickelt und in einer Krippe liegen.

And you shall have this for a sign: you will find the child wrapped in swaddling clothes and lying in a manger.

CHORALE

Schaut hin, dort liegt im finstern Stall,
Des Herrschaft gehet überall!
Da Speise vormals sucht ein Rind,
Da ruhet itzt der Jungfrau'n Kind.

Look, there lies in the dark stable.
one who has dominion over all!
Where once an ox sought food,
now rests the Virgin's child.

RECITATIVE (JACOB COOPER, BASS)

So geht denn hin, ihr Hirten, geht,
Dass ihr das Wunder seht:
Und findet ihr des Höchsten Sohn
In einer harten Krippe liegen,
So singet ihm bei seiner Wiegen
Aus einem süßen Ton
Und mit gesamtem Chor
Dies Lied zur Ruhe vor!

Then go there, you shepherds, go,
that you may see the wonder:
And if you find the son of the Highest
lying in a hard manger,
then sing to him in his cradle
in a sweet tone
and with the whole choir
this song for his rest!

ARIA (THEA LOBO, ALTO)

Schlafe, mein Liebster, genieße der Ruh,
Wache nach diesem vor aller Gedeihen!
Labe die Brust,
Empfinde die Lust,
Wo wir unser Herz erfreuen!

Sleep, my dearest, enjoy your rest,
wake after this so that all may thrive!
Comfort the breast,
feel the pleasure,
with which we make glad our hearts!

RECITATITVE – EVANGELIST (RANDY MCGEE, TENOR)

Und alsobald war da bei dem Engel
die Menge der himmlischen
Heerscharen, die lobten Gott und
sprachen:

And at once there was with the
angel a multitude of the
heavenly host who praised
God and said:

CHORUS

Ehre sei Gott in der Höhe
und Friede auf Erden
und den Menschen ein Wohlgefallen.

Glory to God in the highest
and peace on earth
and goodwill towards men.

RECITATIVE (JACOB COOPER, BASS)

So recht, ihr Engel, jauchzt
und singet,
Dass es uns heut so schön gelinget!
Auf denn! wir stimmen mit euch ein,
Uns kann es so wie euch erfreun.

It is right, you Angels, that you should
rejoice and sing,
that it has turned out so well for us today!
Up then! We shall join with you,
It can delight us as well as you.

CHORALE

Wir singen dir in deinem Heer
Aus aller Kraft, Lob, Preis
und Ehr,
Dass du, o lang gewünschter Gast,
Dich nunmehr eingestellet hast.

We sing to you in your host
with all our might: "Praise, honor and
glory,"
that you, O guest we have long desired,
have now appeared.

Part VI: Feast of the Epiphany

CHORUS

Herr, wenn die stolzen Feinde
schnauben,
So gib, dass wir im festen Glauben
Nach deiner Macht und Hülfe sehn!
Wir wollen dir allein vertrauen,
So können wir den scharfen Klauen
Des Feindes unversehrt entgehn.

Lord, when our arrogant enemies snort
with rage,
then grant that we in firm faith
may look to your power and help!
We want to trust you alone,
then we can escape the sharp claws
of the enemy unhurt.

RECITATIVE - EVANGELIST, HEROD (RANDY MCGEE, TENOR; THOMAS DAWKINS, BASS)

Evangelist:
Da berief Herodes die Weisen
heimlich und erlernet mit Fleiß
von ihnen, wenn der Stern
,erschienen wäre? und weiset sie
gen Bethlehem und sprach::
Herod:
Ziehet hin und forschet fleißig nach
dem Kindlein, und wenn ihr's
findet, sagt mir's wieder, dass ich
auch komme und es anbete.

Evangelist:
Then Herod summoned the wise men
secretly and carefully learned from
them when the star had appeared and
he directed them to Bethlehem and
said
Herod:
Go there and enquire carefully about the
little child, and when you have found
him come back and tell me so that I
also may go and worship him.

RECITATIVE (SONJA DUTOIT TENGBLAD, SOPRANO)

Du Falscher, suche nur den Herrn
zu fällen,
Nimm alle falsche List,
Dem Heiland nachzustellen;
Der, dessen Kraft kein Mensch
ermißt,
Bleibt doch in sichrer Hand.
Dein Herz, dein falsches Herz ist schon,
Nebst aller seiner List, des
Höchsten Sohn,
Den du zu stürzen suchst, sehr wohl
bekannt.

You cheat, you only seek the Lord to
bring him down,
you use all your false cunning
to hunt after the savior;
but he whose power no man can
measure,
still remains in safe hands.
Your heart, your false heart is already,
with all your treachery, by the son of the
Highest,
whom you seek to cast down, very well-
known.

ARIA (SONJA DUTOIT TENGBLAD, SOPRANO)

Nur ein Wink von seinen Händen
Stürzt ohnmächtger Menschen
Macht.
Hier wird alle Kraft verlacht!
Spricht der Höchste nur ein Wort,
Seiner Feinde Stolz zu enden,
O, so müssen sich sofort
Sterblicher Gedanken wenden.

Just a wave of your hand
casts down the powerless strength of
men.
Here all might is derided!
If the highest speaks one word,
to put an end to the pride of his enemies,
oh, then at once must
thoughts of mortals be changed.

RECITATITVE – EVANGELIST (RANDY MCGEE, TENOR)

Als sie nun den König gehöret hatten, zogen sie hin. Und siehe, der Stern, den sie im Morgenlande gesehen hatten, ging für ihnen hin, bis dass er kam und stund oben über, da das Kindlein war. Da sie den Stern sahen, wurden sie hoch erfreuet und gingen in das Haus und funden das Kindlein mit Maria, seiner Mutter, und fielen nieder und beteten es an und täten ihre Schätze auf und schenkten ihm Gold, Weihrauch und Myrrhen.

And when they had heard the King, they went away. And see, the star, which they had seen in the East went before them, until it came and stood over the place where the little child was. When they saw the star, they rejoiced greatly and went into the house and found the child with Mary, his mother, and they fell down and worshipped him and opened their treasures and gave him gold, frankincense and myrrh.

CHORALE

Ich steh an deiner Krippen hier,
O Jesulein, mein Leben;
Ich komme, bring und schenke dir,
Was du mir hast gegeben.
Nimm hin! es ist mein Geist und Sinn,
Herz, Seel und Mut, nimm alles hin,
Und lass dirs wohlgefallen!

I stand here at your crib,
O Little Jesus, my life;
I come, bring and give you,
what you have given to me.
Take it! It is my spirit and mind,
heart, soul and courage, take it all,
and may it be pleasing to you!

RECITATITVE – EVANGELIST (RANDY MCGEE, TENOR)

Und Gott befahl ihnen im Traum, dass sie sich nicht sollten wieder zu Herodes lenken, und zogen durch einen andern Weg wieder in ihr Land.

And God ordered them in a dream that they should not return to Herod, and so they departed by another way back to their own country.

RECITATIVE (JONAS BUDRIS, TENOR)

So geht! Genug, mein Schatz geht nicht von hier,
Er bleibet da bei mir,
Ich will ihn auch nicht von mir lassen.
Sein Arm wird mich aus Lieb
Mit sanftmutsvollem Trieb
Und größter Zärtlichkeit umfassen;
Er soll mein Bräutigam verbleiben,
Ich will ihm Brust und Herz verschreiben.
Ich weiß gewiss, er liebet mich,
Mein Herz liebt ihn auch inniglich
Und wird ihn ewig ehren.
Was könnte mich nun für ein Feind
Bei solchem Glück versehren!
Du, Jesu, bist und bleibst mein Freund;
Und werd ich ängstlich zu dir flehn:
"Herr, hilf!" so lass mich Hülfe sehn!

Go then! It is enough that my treasure does not depart from here,
he stays here by me,
I will not let him leave me.
His arm out of love
with desire full of gentleness
and with great tenderness will embrace me;
he will remain my bridegroom,
I will dedicate my heart and prayers to him.
I know for certain that he loves me,
my heart also loves him ardently
and will always honor him.
What sort of enemy could now
do me harm when I am so fortunate!
You, Jesus, are and remain my friend;
and if I beg you anxiously:
"Lord, help!" then let me see your help!

ARIA (JONAS BUDRIS, TENOR)

Nun mögt ihr stolzen Feinde
schrecken;
Was könnt ihr mir für Furcht erwecken?
Mein Schatz, mein Hort ist hier bei mir.
Ihr mögt euch noch so grimmig stellen,
Droht nur, mich ganz und gar
zu fällen,
Doch seht! mein Heiland wohnet hier.

Now, you arrogant enemies, may try to
scare me;
what sort of fear can you arouse in me?
My treasure, my refuge, is here with me,
though you may appear ever so fierce,
and threatened to cast me down once
and for all,
yet see! My savior lives here.

RECITATIVE

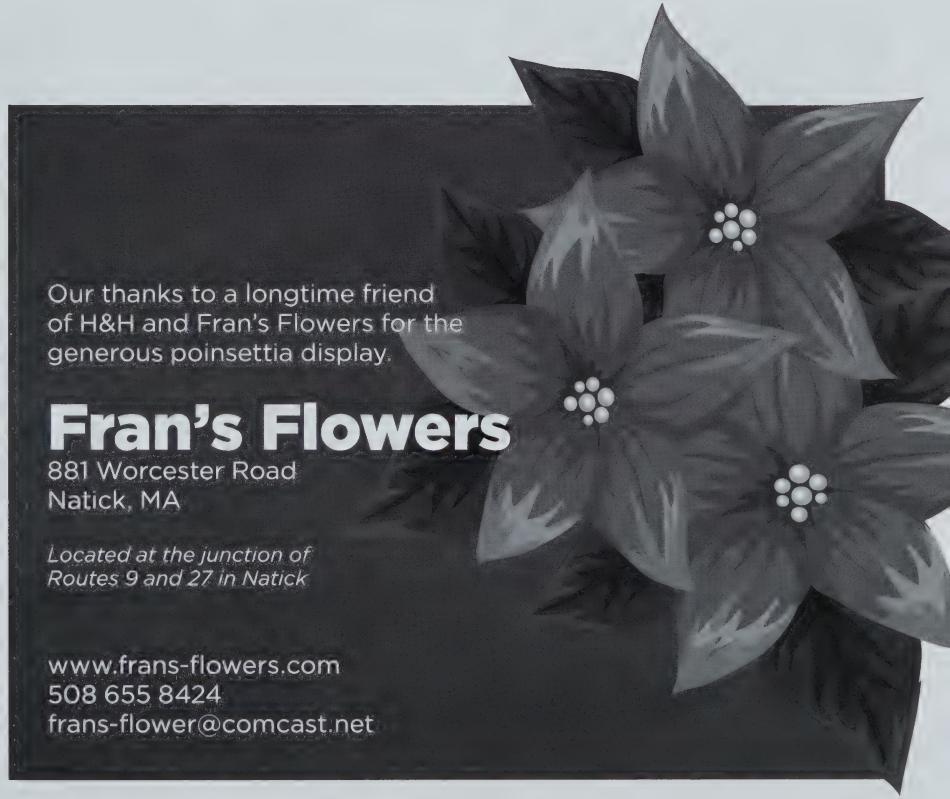
Was will der Höllen Schrecken nun,
Was will uns Welt und Sünde tun,
Da wir in Jesu Händen ruhn?

What will the terror of hell do now,
what will the world and sin do to us,
since we rest in the hands of Jesus?

CHORALE

Nun seid ihr wohl gerochen
An eurer Feinde Schar,
Denn Christus hat zerbrochen,
Was euch zuwider war.
Tod, Teufel, Sünd und Hölle
Sind ganz und gar geschwächt;
Bei Gott hat seine Stelle
Das menschliche Geschlecht.

Now you are well avenged
on the host of your enemies;
Christ has broken in pieces
what was against you.
Death, Devil, Sin and hell
are weakened once and for all;
with God is the place
for the human race.



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BICENTENNIAL BEAT
HANDEL AND HAYDN SOCIETY, 1850–1899

With the 200th anniversary of the founding of the Handel and Haydn Society approaching in 2015, the *Bicentennial Beat* highlights the events and people that make up its illustrious history. This season, the focus is on the latter half of the 19th century, 1850–1899, when membership rose to some 700 before settling down to 550 voices. It was during this time that the music of Johann Sebastian Bach, including the *Christmas Oratorio*, was first undertaken by H&H.

The first time Bach's music was programmed in H&H concerts was 1865, when B.J. Lang (1837–1929), organist for H&H from 1859–1895, gave a solo organ concert as part of H&H's 50th Anniversary Music Festival. He continued this practice for the First (1868) and Second (1871) Triennial Festivals.

On May 17, 1877, Bach's *Christmas Oratorio*, Parts I and II, was first performed by H&H at the Fourth Triennial Festival. This concert was repeated on December 23. The *Christmas Oratorio*, Parts I and II, was also featured at H&H's 75th Anniversary Festival in 1890.

On November 11, 1883, H&H presented its first Bach cantata, *Ein feste Burg ist unser Gott,* BWV 80 (*A mighty fortress is our God*), to mark the 400th anniversary of the birth of Martin Luther.

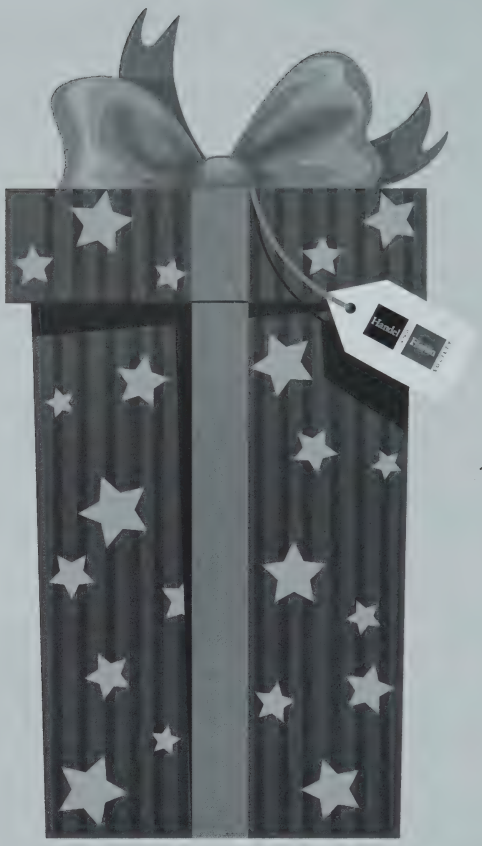
From the Archives: The Emancipation Proclamation

January 1, 2013 marks the 150th anniversary of the amendment of the Emancipation Proclamation.

On January 1, 1863, H&H members, including Julia Ward Howe, author of the *Battle Hymn of the Republic*, performed portions of Mendelssohn's *Hymn of Praise* and *Elijah,* plus the "Hallelujah" chorus from *Messiah,* at celebrations surrounding the signing of the Emancipation Proclamation. Ralph Waldo Emerson read his new poem, *Boston Hymn,* as part of the Grand Jubilee Concert at Boston Music Hall.



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Zachary Wilder, *tenor*
Jonathan Best, *baritone*
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DANIEL PURCELL "The Masque of Hymen" from *The Indian Queen*
PURCELL "The Frost Scene" from *King Arthur*
PURCELL *The Indian Queen* (Music for Acts I–V)

Haydn in Paris
Feb 22 & 24, 2013
at Symphony Hall

Harry Christophers, *conductor*
Aisslinn Nosky, *violin*
Period Instrument Orchestra

HAYDN Symphony No. 6, *Le matin*
HAYDN Violin Concerto No. 4
HAYDN Overture to *L'isola disabitata*
HAYDN Symphony No. 82, *The Bear*

Beethoven Symphony No. 7
Mar 15 & 17, 2013
at Symphony Hall

Richard Egarr, *conductor*
Eric Hoeprich, *clarinet*
Period Instrument Orchestra

MOZART Masonic Funeral Music, K. 477
MOZART Clarinet Concerto
BEETHOVEN Symphony No. 7

Vivaldi Virtuosi
Apr 5 & 7, 2013
at NEC's Jordan Hall

Ian Watson, *director and harpsichord*
Period Instrument Orchestra

VIVALDI Sinfonia, *Il coro delle Muse*
LOCATELLI Introduzione in D Major, Op. 4, No. 5
AVISON Concerto Grosso No. 6 in D Major after Scarlatti
GEMINIANI Concerto grosso detto La follia
VIVALDI Concerto for violin, cello, and organ
TORELLI Sinfonia for two violins and cello
DURANTE Concerto a cinque in A Major
VIVALDI Concerto in B Minor for four violins

Handel *Jephtha*
May 3 & 5, 2013
at Symphony Hall

Harry Christophers, *conductor*
Robert Murray, *tenor (Jephtha)*
Catherine Wyn-Rogers, *mezzo-soprano (Storgè)*
Joélle Harvey, *soprano (Iphis)*
William Purefoy, *countertenor (Hamor)*
Woodrow Bynum, *bass (Zebul)*
Teresa Wakim, *soprano (Angel)*
Period Instrument Orchestra and Chorus

Partial programs listed. For full program order and information, visit handelandhaydn.org. Programming, artists, and dates subject to change.

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HANDEL *JEPHTHA* AND VIVALDI *THE FOUR SEASONS* WEST COAST TOUR 2013

In the spring of 2013, Artistic Director Harry Christophers will take the H&H Period Instrument Orchestra and Chorus on tour to California with Handel's oratorio *Jephtha* and Vivaldi's *The Four Seasons*. H&H premiered *Jephtha* in the US and has not performed it since 1867; Californians will be the first to hear H&H perform the work in 146 years. The West Coast tour features four concerts in Berkeley, Los Angeles, and Santa Barbara, from April 26–May 1, 2013.

We are organizing a Patrons' Tour to allow you to join us for this once-in-a-lifetime experience.

For more information, contact Wei Jing Saw, Executive Assistant, at *wjsaw@handelandhaydn.org* or 617 262 1815.

Tour Schedule

WEST COAST

Fri, Apr 26, 2013: *The Four Seasons*
First Congregational Church, Berkeley
Presented by Cal Performances

Sat, April 27, 2013: *Jephtha*
First Congregational Church, Berkeley
Presented by Cal Performances

Tues, Apr 30, 2013: *Jephtha*
Walt Disney Concert Hall, Los Angeles
Presented by Los Angeles Philharmonic

Wed, May 1, 2013: *The Four Seasons*
The Granada Theatre, Santa Barbara
Presented by UCSB Arts & Lectures

BOSTON

Fri, May 3 and Sun, May 5, 2013: *Jephtha*
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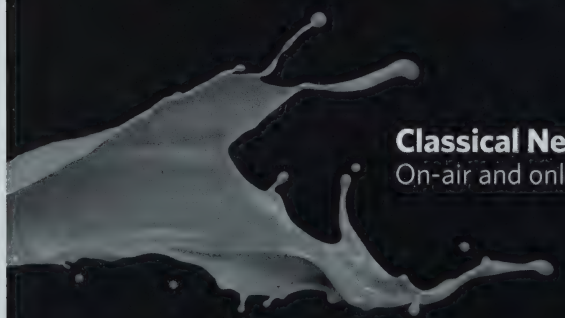
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Collaborative Youth Concerts bring singers from different high schools together to perform in their schools and home communities alongside Handel and Haydn Society musicians.

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See the Educational Outreach Program in action.
handelandhaydn.org/education

Support the Educational Outreach Program with a gift to the Annual Fund.
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Upcoming Performances

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Dec 22, 2012 at 3pm
The Boston Conservatory
8 The Fenway, Boston
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Dec 31, 2012 at 1pm
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VERDI Requiem



Daniele Gatti

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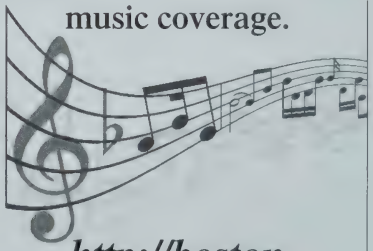
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THE SOCIETY BALL
2013 GALA BENEFIT AND AUCTION

Honoring Wat H. Tyler, Vice Chair, Handel and Haydn Society Board of Governors and Celebrating the 15th anniversary of the Society's Young Women's Chorus

Laura Carlo of WGBH, Master of Ceremonies
Bass-baritone Eric Owens, Special Guest

For information, please contact Emily Yoder Reed at 617 262 1815 or *ereed@handelandhaydn.org*.

HANDEL AND HAYDN SOCIETY ADMINISTRATION

Marie-Hélène Bernard	*Executive Director/CEO*
Wei Jing Saw	*Executive Assistant*

ARTISTIC AND EDUCATION

Ira Pedlikin	*Director, Artistic Planning and Education*
Jesse Levine	*Personnel/Production Manager* *Music Librarian*
Heather Fishman	*Interim Education Coordinator*
Alyson Greer	*Conductor, Young Women's Chorus*
Joseph Stillitano	*Conductor, Young Men's Chorus*
Heather Tryon	*Conductor, Singers & Youth Chorus*
Michael Becker	*Pianist*
Matthew Guerrieri	*Pianist* *Musicianship III Instructor*
Christopher Martin	*Musicianship II Instructor*
Michelle Shoemaker	*Musicianship I Instructor*
Sonja Tengblad	*Soprano, Vocal Quartet*
Carrie Cheron	*Alto, Vocal Quartet*
Christian Figueroa	*Tenor, Vocal Quartet*
RaShaun Campbell	*Bass, Vocal Quartet*
Julia Carey	*Pianist, Vocal Quartet*

DEVELOPMENT

Mike Peluse	*Director of Development*
Emily Yoder Reed	*Assistant Director of Development*
Trevor W. Pollack	*Institutional Giving Manager*
Meredith Lynch	*Development Associate*
Laura E. Henderson	*Development Assistant*

MARKETING AND AUDIENCE SERVICES

Kerry Israel	*Director of Marketing and Communications*
Sue D'Arrigo	*Marketing Manager*
Kyle T. Hemingway	*Creative Services Manager*
Emily Griffin	*Audience Services Manager*
Jocelyn Gammon	*Marketing Assistant*
José Cuadra	*Box Office Associate*
Naomi Brigell	*Box Office Assistant*

FINANCE AND ADMINISTRATION

Clifford H. Rust	*Director of Finance and Administration*
Mary Ellen Reardon	*Accounting Assistant*

INTERNS

Isobel Brown	Alysha Griffiths
Makaela Murray	Alejandro Moreno

Ropes & Gray, LLP	*Counsel*
Tsoutsouras & Company, P.C.	*Auditors*
Howland Capital Management, Inc.	

VOLUNTEER WITH US, SEE CONCERTS FOR FREE!

Volunteers are essential to making our season a success. We need your help with concert operations, mailings, special events, and more.

To learn how to volunteer, contact our volunteer coordinator at *volunteers@handelandhaydn.org* or 617 262 1815.

ATTENTION STUDENTS!

Internships are available year-round in the box office, development, education, and marketing departments. Visit our website for a listing of available internships.

handelandhaydn.org/internships


KITCHEN
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DRINKS
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617.532.9100
EASTERNSTANDARDBOSTON.COM
BREAKFAST - LUNCH - DINNER - BRUNCH - LATE NIGHT
PHOTO BY STEPHEN SHEFFIELD

JORDAN HALL
PATRON INFORMATION

For patrons with disabilities: Jordan Hall is wheelchair accessible. The elevator is accessible through the street level entrance to the left of the stairs at the Gainsborough Street entrance.

Large print program notes are available at the patron information table in the lobby.

Assistive listening devices are available. Please see the head usher for details.

Late seating: Those arriving late or returning to their seats will be seated at the discretion of the management.

Lost and found: On the day of the event, patrons should check with the Security Guard on duty. After the event, patrons can call 617 585 1290.

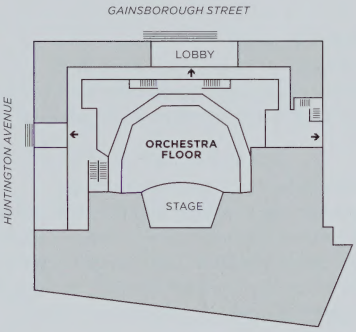
Coatrooms are located on the orchestra level near the men's rooms.

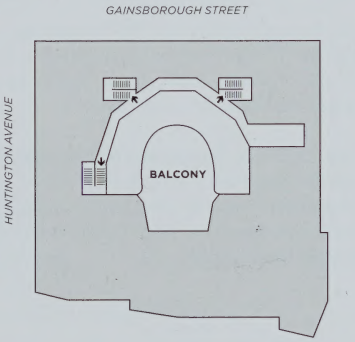
Ladies' rooms are located on the orchestra level to the left after you enter.

Men's rooms are located on the orchestra level to the right after you enter.

IN CASE OF EMERGENCY

Patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please follow any lighted exit sign to the street or follow alternate instructions as directed. Do not use elevators. Walk, do not run.





HANDEL AND HAYDN SOCIETY
GENERAL INFORMATION

Horticultural Hall
300 Massachusetts Ave
Boston, MA 02115

handelandhaydn.org
info@handelandhaydn.org

617 262 1815

BOX OFFICE

Hours Monday–Friday, 10am–6pm
Phone 617 266 3605
Web tickets.handelandhaydn.org
Email boxoffice@handelandhaydn.org

GROUP SALES

Groups of 10 or more save 20%.
Email *groups@handelandhaydn.org*
or visit *handelandhaydn.org/groups*.

PRE-CONCERT CONVERSATIONS

Handel and Haydn Society offers Pre-Concert Conversations free of charge to all ticket holders. Talks begin one hour prior to the concert and last 30 minutes. Space is limited, please arrive early.

This season, the series is led by 2012–2013 Historically Informed Performance Fellow Teresa Neff, who teaches at the Massachusetts Institute of Technology and The Boston Conservatory.

Pre-Concert Conversation Locations:
Symphony Hall:
Higginson Hall (in the Cohen Wing)
NEC's Jordan Hall and Sanders Theatre:
Inside the concert hall

CONNECT WITH THE SOCIETY

facebook.com/handelandhaydn
twitter.com/handelandhaydn
youtube.com/handelandhaydn

MERCHANDISE

Handel and Haydn offers gift items and recordings featuring the Society as well as guest artists throughout the season. Your purchases assist with funding our education and artistic programming.

Shop Locations:
Symphony Hall:
Cohen Wing near Higginson Hall
NEC's Jordan Hall:
Orchestra level near the coat room
Sanders Theatre:
Memorial Transept outside the hall

Merchandise is also available online at *handelandhaydn.org/shop*.

Back Bay Chorale

SCOTT ALLEN JARRETT
MUSIC DIRECTOR

"...lovely, luminous, ethereal"
The Boston Globe

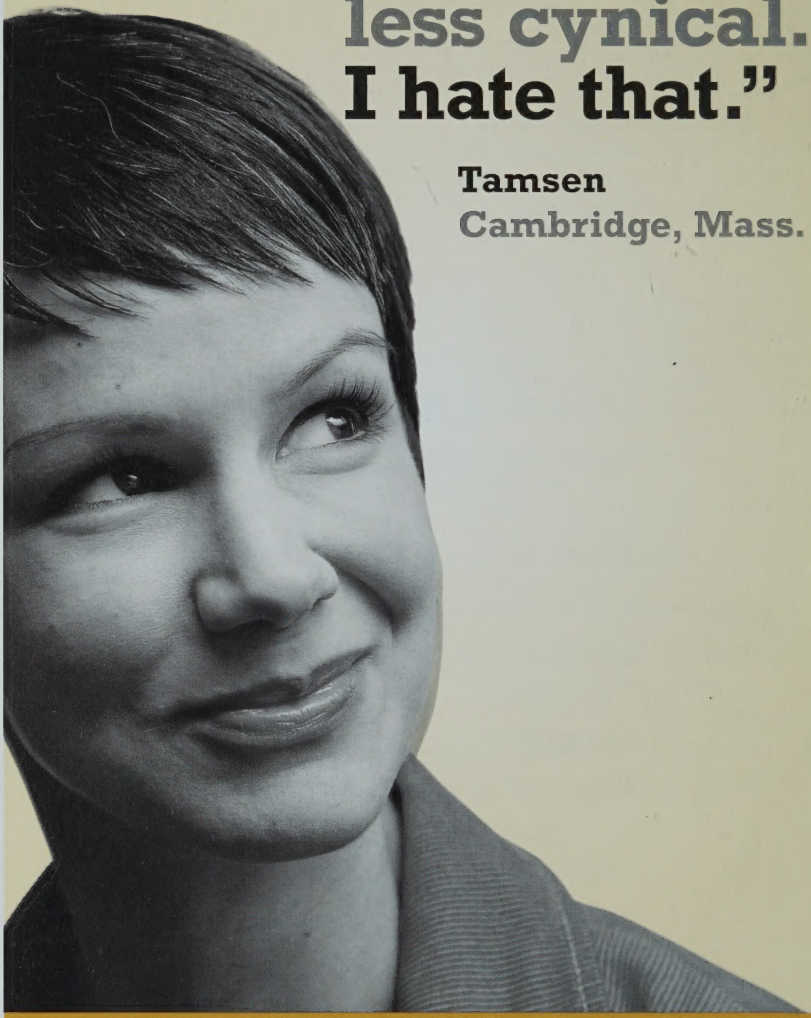
JOIN THE BACK BAY CHORALE

for its exciting 2012–2013 season

Bach Magnificat
December 15, 2012 — 8pm
Faneuil Hall, Boston

Mozart Requiem
Fairouz Anything Can Happen
Boston premiere
March 17, 2013 — 3pm
Sanders Theatre, Cambridge

Orff Carmina Burana
May 11, 2013 — 8pm
Sanders Theatre, Cambridge



"It makes me less cynical. I hate that."

Tamsen
Cambridge, Mass.

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